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CONTENTS.

SIR JOHN STAINER	...	67
NORTH-WEST LONDON BAPTIST CHOIR UNION	...	68
PASSING NOTES	...	68
MONMOUTHSHIRE CONGREGATIONAL CHORAL UNION	...	69
LONDON FREE METHODIST MUSICAL UNION	...	69
MUSIC AT THE WESLEYAN CHURCH, HIGH STREET, CLAPHAM	70	
DERBY FREE CHURCH CHOIR UNION	...	71
CITIES FAMOUS FOR THEIR MUSICAL ASSOCIATIONS	...	72
ECHOES FROM THE CHURCHES	...	74
NEW MUSIC	...	78
NONCONFORMIST CHURCH ORGANS	...	79
TO CORRESPONDENTS	...	79
STACCATO NOTES	...	79
ACCIDENTALS	...	79

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Sir John Stainer.



VERY musician—especially those closely connected with church music—will deeply regret the death of Sir John Stainer, which took place, somewhat suddenly, at Verona, on March 31st. He had gone abroad with Lady Stainer for the benefit of his health. His remains were brought to England and interred at Oxford, a large and very representative gathering of musicians attending the funeral to show their respect for the memory of the deceased.

Briefly, the chief events of his life were these. He was the son of a schoolmaster, and was born June 6th, 1840. When seven years old he became a chorister at St. Paul's Cathedral, Bayley being then Master of the Choristers. Miss Hackett, who was so good to the choristers, showed great interest in young Stainer, and, thanks to her kindness, he took organ lessons from George Cooper, of St. Sepulchre's Church. When his voice broke, and he had to give up the Cathedral, Stainer became organist of SS. Benedict and Peter, E.C. It was at this time that Stainer, Sullivan, and Barnby became acquainted with each other, and formed a friendship which was to last for many years. Shortly after this, Sir Frederick Gore Ouseley, Professor of Music at Oxford, who founded St. Michael's College, Tenbury, appointed Stainer as organist of the church in connection with the College, but he did not remain long there. His great abilities had attracted considerable notice, and he was appointed organist of Magdalen College, Oxford, and a year later he became organist at the University Church. He at once very much improved the church music at these places. In 1872 Sir John Goss retired from St. Paul's Cathedral,

and Stainer was appointed to succeed him. The singing at St. Paul's had hitherto been exceedingly poor, but, thanks to the exertions and capabilities of the new organist, the services were speedily very much improved. In 1873 Stainer became organist of the Royal Albert Hall Choral Society. In 1881 he was appointed Principal of the National Training School; and in 1882 he accepted the post of Inspector of Music for the Education Department. In 1888, on the death of Sir Frederick Gore Ouseley, Dr. Stainer was appointed Professor of Music at Oxford University. For some time he had suffered from partial blindness, and finally this necessitated his giving up his work at St. Paul's. On his retirement he was Knighted.

Sir John Stainer wrote much music, but it was chiefly for church use. His most important works are the oratorio "Gideon," and the cantatas "St. Mary Magdalene," "The Daughter of Jairus," and "The Crucifixion," the two last being by far the most popular. He wrote eleven services and a large number of anthems. Probably "Who are these?" and "Ye shall dwell in the land" are the best known of his anthems. His tunes are all excellent, but they have not secured the same popularity as some of Barnby's and Dyke's.

Stainer, in conjunction with W. A. Barrett, compiled "A Dictionary of Musical Terms," a most useful work. An Organ Primer is another very successful book, which is likely to be popular amongst teachers for a long time. A treatise on "Harmony" is a further interesting work from his pen.

As a sound musician, as a thorough gentleman, and as a friend Sir John Stainer's memory will be fragrant for many years to come.

North-West London Baptist Choir Union.

THE First Annual Choir Festival was held in Brondesbury Baptist Church on Friday, April 19th. The service was preceded by an organ recital by Mr. C. E. Smith (Regent's Park). The Choir, under the conductorship of Mr. J. H. Williams, L.R.C.M., F.R.C.O. (Westbourne Park), numbered some eighty voices, representing the following places of worship:—Abbey Road, Brondesbury, Church Street, Edgware Road, Harrow, Ladbrooke Grove, Regent's Park, Westbourne Park, West Kilburn, and Willesden Green. Mr. John Spink (Brondesbury) presided at the organ. The hymns and chants were selected from the new "Baptist Church Hymnal," being specially printed for the occasion. The following soloists took part:—Mrs. Field, Messrs. W. H. Smith, T. Sisley, and E. F. Humphry. Rev. C. W. Vick, the pastor of the church, gave an excellent address, in the course of which he said: "This new departure helps to bring churches together of the same faith and order. In this great city of London we are apt to forget other churches. Ministers, officers, and Sunday-school teachers have their gatherings by turn, and it is specially fitting that choirs should be similarly brought together. We have not reached perfection in our Baptist churches, and have paid less attention to the service of praise than almost any other part of our public

worship. In the old time, anything was considered good enough for worship. It is to be hoped that all that has been left behind. These gatherings are needed to quicken our interest not only in the service of song, but that portion of our religious exercise sometimes called the 'preliminaries'—a most unfortunate word. Besides this, greater efficiency, needed in our choirs, would be secured." Mr. Vick, in referring to differences of theological opinion, declared that "men who get to worship forget their differences."

Rev. J. Silby (West Kilburn) and Rev. W. G. Sears (Willesden Green) also took part in the proceedings.

The singing of the united choirs was a distinct success, and was heard to advantage in the choral items: "O Come, Let us Worship" (Mendelssohn), "I Will Magnify Thee" (Goss), "Lead, Kindly Light" (Sullivan), and "The Heavens are Telling" (Haydn), in the last chorus the men's voices being very effective.

Organ voluntaries were also contributed by Mr. R. Burns (Harrow) and by Mr. Percy Wood, A.R.C.O. (Harlesden).

Mr. W. H. Smith, the Hon. Sec., deserves a word of praise for the able manner in which he has carried out the arrangements of the Festival, which has entailed no little labour.

Passing Notes.

SIR JOHN STAINER.

"**A**re all passing away," says Heine, in a passage greatly appreciated by Arnold; "men, gods, creeds, and legends." The remark is little better than a truism, yet how striking it is we musicians have recently had good reason to observe. Sir Arthur Sullivan, Verdi, Dr. Hopkins—it was but the other day that I wrote here of the passing away of these lights of the world of music. And now Sir John Stainer is but a memory. I am not aware that Stainer ever met Verdi, but he was one of Dr. Hopkins' most intimate friends, and both Sullivan and he could sing with literal truth of the days "when we were boys together; merry, merry boys." There is a story to the effect that when George Cooper was giving lessons to young Stainer, Sullivan was present one day, and the old organist set them both to extempore upon a difficult theme. They came out of the contest with flying colours, and Cooper was delighted, "I should like to live to see the race you two will run," he said, "for both of you will do something great." Alas! for both, as our Easter hymn has it, "the strife is o'er, the battle done." There is something peculiarly saddening about the close following of each other to the grave of these distinguished musicians, particularly to those of us whose work has led us into intimate connection with their music.

such as the services of the church demand. What we have lost in Sir John Stainer will only be gradually realised as Sunday after Sunday we accompany his hymn tunes and anthems and services. In the meantime it is something to remember that he set "There is a blessed home" to immortal music.

HANDEL ONCE MORE.

A new life of Handel is one of the last additions I should have expected to be made to our stores of musical literature. It is true I once committed a piece of folly of the kind myself, but that was in my salad days, when I was suffering from the Handel fever, from which every bourgeois Briton seems to suffer to the end of his existence. I have changed my mind about Handel since then, so that cynical people, in the most cutting forms of irony, take delight in quoting me against myself whenever I happen to say anything that seems likely to endanger the stability of the Handel pedestal. Well, I have read Mr. Abdy Williams' new biography of the "divine Saxon" in Messrs. Dent's series, and am glad to find that he is no Boswell any more than myself. That is to say, he does not exalt his hero as the one great and only giant in the world of musical composition. He recognises that there are other giants; nay, that Handel is not even the Saul amongst them. There is just one point on which I am inclined to quarrel with him. He excuses Han-



del's unacknowledged pilferings from other composers on the ground that it was the practice of the period. I don't think it was the practice of the period: it was certainly not a general practice. But what if it were? The Ten Commandments, like Shakespeare, are not for an age, but for all time, and "Thou shalt not steal" is a precept the observance of which is as incumbent upon a man when robbery is rampant as when the world is filled with honest people. There is, in fact, no getting over this nasty Handel business, and biographers may as well face up to it at once. Bononcini stole a madrigal by another composer and had to flee the country in disgrace. There was no difference between him and Handel, except that Handel was a very big man, and that he had the good fortune not to be found out until he had passed beyond the range of human censure. But there! I shall have the cynics on my top again.

THE G.O.M. OF MUSIC.

It is just five years since I wrote a paragraph about Manuel Garcia's retirement from his post at the Royal Academy of Music. He was ninety-one then, and somebody said that you can't expect a man of ninety-one to teach singing. Yet Garcia, as I read, has still a few pupils—singing-pupils at ninety-six! Just imagine it! It is even more staggering than the statement that the venerable musician can drink strong tea and eat hot buttered rolls. Many, many

years ago Henry Chorley characterised the Garcia family as representative artists, whose power, genius, and originality have impressed a permanent trace on the records of the methods of vocal execution and ornament. The remark is particularly true of the representative of the family who is still amongst us. Indeed, the record of Manuel Garcia is practically unique in the annals of the musical art. He made his first public appearance when Beethoven and Schubert were still alive; when Mendelssohn and Schumann were only at the beginning of their careers; when Verdi and Wagner were still students, and Gounod was a lad of seven. This gives one a very vivid idea of the extended period over which he has been actively engaged in developing the voices of others. He ought certainly to write his reminiscences. So should that other veteran, Mr. Charles K. Salaman, the composer of "I arise from dreams of thee," who has recently celebrated his eighty-seventh birthday. Mr. Salaman published his first song as far back as 1828, when he was rising at five o'clock in the morning to take his piano lesson from Henri Herz. Upon my word, it makes a man of forty feel quite a juvenile to think of these veterans. Unfortunately, I can neither drink strong tea nor eat hot buttered rolls, so that I have little hope of going down among the dead men with the century to my credit.

J. CUTHBERT HADDEN.

Monmouthshire Congregational Choral Festival.

THE annual meetings of the Monmouthshire Congregational Union were held in Newport on Wednesday and Thursday, March 27th and 28th. The usual festival of choirs was held in the Temperance Hall on the Thursday evening, and seventeen choirs were in attendance. An excellent programme of music had been arranged, comprising hymns, chants, anthems and solos. The two principal items were the anthems "The radiant morn" (Woodward), and "Eternal Light" (Nicholls), and both received good renderings.

There was special interest in the second anthem, as it was from the pen of the conductor, and won the

£12 12s. prize at the Royal National Eisteddfod held last year in Liverpool. The choristers entered heartily into the rendering of it, and the solo was expressively sung by Miss Mabel Gronow.

Mr. T. Stephens, of Abertillery, gave a good performance of "Abide with me" (Liddle), and the programme included an address by the chairman, the Rev. T. Bowen, of Abergavenny, and the Rev. Ebor Davies, Pontypool. Mr. Chas. Miles accompanied in good taste on the grand organ, and Mr. H. F. Nicholls, A.R.C.O., fulfilled the duties of conductor. A collection was taken at the close to defray the expenses of the festival.

London Free Methodist Musical Union.

THE usual quarterly Council meeting of the above was held at Paradise Road Church on Saturday, 13th April, 1901.

In connection therewith, the Rev. J. Hartley Duerden delivered a lecture, "An Evening with Handel," with musical illustrations by the Paradise Road Church choir and orchestra, under the direction of Mr. W. Gardner. The items comprised well-known oratorio choruses, including "And the Glory," "O Father, Whose Almighty Power," and "Hallelujah," and all were rendered in excellent style, the choir being exceedingly well handled and

proving most efficient. Mr. H. Haley gave a 'cello solo, "Largo," Miss Julia Larkins being responsible for the vocal solos, "I know that my Redeemer liveth" and "Rejoice greatly," both interpreted with charming expression. Mr. F. Martin was heard to great advantage in "Arm, Arm, ye Brave" and "Honour and Arms." The accompaniments were in the capable hands of Miss Violet Neden.

The lecture proved most interesting to the fairly large audience which had assembled to hear Mr. Duerden, and at the close a hearty vote of thanks was accorded to all who had assisted to make the gathering an entire success.

Music at the Wesleyan Church, High Street, Clapham.



T this busy centre of spiritual and social activity, a handsome and comfortable church, an acceptable ministry, and an excellent choir combine to form an attraction which holds its own under circumstances which elsewhere have sometimes proved disadvantageous. The church is situated close to Clapham Common, one of London's largest and best-patronised "lungs," yet on a recent Sunday evening, in spite of summer skies, a full congregation gathered.

The church is the home of one of the best choirs in the district, and to hear their singing and have a short conversation with the talented organist and choir-master, Mr. Wesley Hammet, formed the object of our visit. Much has been accomplished that is worthy of notice during the two years which have elapsed since Mr. Hammet received the appointment, the manifest improvement in the choir's singing being one of the brightest features of congratulation.

The occasion of our visit was on the Children's Day, and the hymns were selected for the edification of the young people, a large number of whom, placed in the gallery, gave assistance in the rendering of the congregational pieces. The opening hymn was "All things praise Thee," to "Eglon," well sung, and evidently a favourite. A peculiar choice for such an occasion was "Who is He in yonder stall?" an American hymn, by Hanby, with verses sung by girls, and the refrain by the congregation. As there are eight stanzas, with a four-line refrain to each, it says much for the genius of the organist when it is recorded that the piece was redeemed from the commonplace by a varying treatment of each verse, which, as an addition to the printed page, was altogether welcome. Any sense of disappointment at the poverty of the hymn was amply atoned for in the delightful rendering of Sullivan's "Sing, O heavens," by the choir. The opening passages, sung by the sopranos, were beautifully

rendered, the voices blending with such good effect that at times it was extremely difficult to detect that it was not a solo passage. The expression was excellent throughout, but especially so in this first movement. The various places where the subject is sung by each part in turn were well rendered, and an admirable subduing of the voices afforded ample opportunity for the leading parts to shine. The tenor solo was sung by Mr. Chamberlain with taste and precision and with excellent expression. The final chorus movement, jubilant and bright, was utilised to show the full power of the choir. Throughout, the blend of the voices had been very

pleasing, the "attack" admirable, and (a point sometimes neglected) the "release" also very good. In such general excellence it is invidious to signalise any special part as standing out, and the quality of the sopranos was well matched by the contralto voices, heard always to advantage. The tenors (if they will allow the expression) had evidently "come on." There were signs of careful training, which they made the most of, and it was not difficult to detect signs of patient rehearsal in some of their passages. The bass voices were full and round, and a good foundation to the choral work throughout.

A subsequent hymn was sung to a tune by F. C. Maker (Bristol Tune Book), and went well—much better than the American production. When will our Church authorities learn the lesson that a child would rather sing a good tune than a bad one? At any rate this occasion seemed to prove that a good tune is sung with great enjoyment. "Peace, perfect peace" was the closing hymn—surely a strange choice for Children's Day, belonging rather to the experience of the mature Christian than the happy freedom of child life. This is not "a dark world of sin" to the average child, who, again, is not often to be found in the spirit of the closing verse, "It is enough, earth's struggles soon shall cease." The sermon was preached by Rev. William Nicholson, and was an excellent deliverance on Child-training. The preacher deprecated altogether the



MR. WESLEY HAMMET.

idea of so teaching the children that any suspicion of "priggishness" would be likely to ensue, and one thought of the help he might have been on the Committee of Selection. The service closed with a beautiful rendering of Barnicott's Vesper.

Mr. Wesley Hammet hails from Taunton, and, as may be expected from his name, is of Wesleyan descent and conviction. His interest in choir work was early established, and his first appointment as organist was at the Temple Wesleyan Church, where he had previously been a member of the choir. This post he held for five years, relinquishing it on coming to London to study at the Royal Academy of Music, where two years of hard study were spent. After playing for a short time at the Wesleyan Church, Norbiton, he succeeded Mrs. Mary Layton, F.R.C.O., at Markham Square Congregational Church, Chelsea, leaving, after three years, to take his present post, and to find himself again in the church of his choice.

At Clapham Mr. Hammet finds a sympathetic and generous attitude on the part of the stewards, and he is loud in his praises of their kindness to him since he has been amongst them. Any suggestion as to increased comfort for the choir or measures to enhance their usefulness are adopted with a refreshing readiness which he would fain desire to be universal.

The music at the usual morning service is "full," settings of the Venite, Benedictus, Jubilate, and Kyrie being the regular programme, with the Te Deum by three or four composers in turn, Smart and Hopkins being the favourites, while the old folk are regaled with an occasional "Jackson in F." The tune and chant books are those issued by the Wesleyan Conference Office, supplemented by the Bristol Tune Book (a recent introduction, on account, mainly, of richer and improved harmonies to many of the tunes). Candidates for the choir are tested as to quality and compass of voice and reading ability. An undertaking to attend punctually and regularly is required before formal admission, which supplies just enough discipline to ensure efficiency. The seating accommodation is limited to thirty-eight, and every seat is occupied. The choir stalls are in two parts facing each other, two rows being on each side of the pulpit, an

arrangement which lends itself to antiphonal singing on occasion.

Unassuming in his demeanour, Mr. Hammet is very thorough in his methods. The weekly rehearsal is "short and sharp," the time being strictly limited to one hour, following the week-night service. Here a piano is mostly used, and even this is frequently dispensed with, and the choir made to sing alone. This is done to give self-reliance and accuracy, with such excellent results that the half-yearly oratorio services are taken without a conductor, and with good effect. Spohr's "Last Judgment," Mendelssohn's "Lauda Sion," "Hear my Prayer," etc., have already been rendered. During the winter months part-songs are added for the purpose of filling the programmes when giving concerts, and to assist in relieving any tendency to heaviness through continual rehearsal of chorus and oratorio.

Mr. Hammet has warm words of praise for the organ, a fine three-manual instrument, by Messrs. Hunter and Sons, Clapham. It contains nearly fifty stops, many of which are of exceptional beauty. The action throughout is tubular pneumatic. It is placed in a chamber at the side of the chancel. Mr. Hammet's undoubted skill as an executant has already secured him a place in the Festival programme at the Crystal Palace (London Sunday School Choir), where he has twice given recitals on the great organ, but at home on his own instrument he is naturally at his best. His A.R.C.O. was taken about a year ago, and relief from the organ is found in the 'cello, of which instrument Mr. Hammet was one of the sub-professors at the R.A.M. General orchestral experience comes in connection with his deputy-conductorship of the London Sunday School Choir Orchestra (100 performers), and his own (South-West Division) permanent orchestra with weekly rehearsal.

Genial, hardworking, unassuming, with undoubtedly ability, Mr. Hammet is a distinct gain to the ranks of London choirmasters, and is one of that increasing band of conscientious Nonconformists who combine religious conviction with musical ability, and unite in themselves the best elements of worship-music from the highest standpoint of religion combined with art.

Derby Free Church Choir Union.

ELTHOUGH the above Union can only lay claim to an existence of twelve months, it demonstrated in no uncertain fashion at its recent festival that it was a choral society which would rank among the foremost of like organisations in Derbyshire.

There was a very fair attendance at the Temperance Hall on the occasion of the second annual festival, and the music was appreciated to the full.

The programme opened with "God Save the King," followed by a capital rendering of the chorus

"The Lord is my Shepherd" (Montgomery). Later the choir delighted the audience with an unaccompanied part song, "The Miller" (Macfarren). The hymn-anthem, "I heard the voice of Jesus say" (Minshall), also deserves mention, the alto solo being rendered in a manner that merits the highest commendation. The ever popular "Song of the Vikings" (Eaton Fanning), was perhaps the best item of the evening, the parts being taken up with considerable precision, and the whole piece was characterised by expression and gusto. Other items

by the choir included "O clap your hands" (Rigby), "The Two Cupids" (Batson), and "Now by day's retiring lamp" (Bishop).

The solos, etc., were taken by various prominent local Free Church musicians, viz.:—Miss B. Hawsworth, Miss Bernice Woods, Mrs. Woods, Mr. A. J.

Burnet, Mr. W. D. Williams, and Mr. E. Frearson.

Great credit is due to Mr. J. T. Frearson, the able conductor, who has certainly brought the choir to a high state of efficiency.

The pianist and organist was Mr. J. T. Heughan, who also rendered a good account of himself.

Cities Famous for their Musical Associations.

BY J. R. GRIFFITHS, Mus. Bac.,
Author of "Musicians and their Compositions."

III.—BERLIN.



HOUGH the German capital cannot lay claim to being the birthplace of any of the great giants in music, or the scene of the development of any important art form, it has none the less associations of priceless value and interest to the lover of musical history. True, it cannot boast, as can Vienna and Paris, of being a great creative centre; but if not creative it is receptive, and it can take credit to itself as a city able to appreciate and willing to welcome the masterpieces of musical art from whatsoever quarter they may come. This eclecticism extends even to the works of British composers, a feature by no means characteristic of continental cities in general. The late Sir Arthur Sullivan was especially appreciated here, and several of his works, including his ever popular "Golden Legend," were given in Berlin under his own personal direction.

We have said that none of the great musicians were born here. But musicians of lesser degree Berlin can claim as her own. Amongst these we may select for mention Dr. Pepusch (b. 1667), who came to England about 1700, and afterwards achieved popularity in connection with the "Beggars' Opera," the tunes in which he arranged; Steibelt, the pianist and composer (c. 1755 or 1765); Zelter (1758), who enjoyed the friendship of Goethe and Mendelssohn, the latter of whom was one of his pupils. (Seeing that it was Zelter who roused Mendelssohn's enthusiasm for the works of Bach, may we not credit him with being the original cause of the present popularity of Bach's St. Matthew Passion?); Ludwig Berger (1777), another of Mendelssohn's teachers; Kalkbrenner (1788), the pianist; Meyerbeer (1791), opera composer; Curschmann (1805), the song writer; Jähns (1809), the biographer of Weber; Taubert (1811), pianist and composer; Julius Rietz (1812), conductor and composer; Rudorff (1840), pianist and composer; and lastly Moszkowski (1854), pianist and composer.

As a training centre Berlin has during recent years taken high rank, and among its musical institutions it can reckon the Sing-akademie, founded in 1791; the Conservatorium, founded by Kullak, Marx, and Stern in 1850, and the Royal High School of Music, established, in its present form, in 1875. Of the many musicians who have studied

in this city we may mention Oscar Beringer, the pianist; Bülow, who continued his studies here; Cowen, our British musician, who studied under Kiel; Dorn, the composer, under Zelter, Klein, and Berger; Clarence Eddy, the American organist; Glinka, the Russian composer; Hartwigson, the pianist, under Bülow; George Henschel, the singer and conductor, under Kiel and others; Madile Janotha, pianist; Mendelssohn, under Berger, Zelter, Moscheles and others; Ludwig Nohl, the musical writer, under Kiel; Nicolai, the composer; Nottebohm, musical historian; Nicodé, composer; Rubinstein, under Dehn; Nicholas Rubinstein, under Kullak and Dehn; Stanford, our British composer, under Kiel; Scharwenka, pianist; J. A. P. Schulz, the composer, under Kirnberger; and Julius Stern.

But it is chiefly in connection with the musicians who visited here in other capacities than that of student, that we have most associations of interest. And as at least nine of the greatest musicians were connected in some way with this city, we may appropriately refer to them first. Mendelssohn has already been mentioned as a student here, but as he was more or less associated with Berlin from the time he was brought here at the age of three till his premature death at the age of thirty-eight, we may be pardoned for again referring to him as to a kind of central link round which the Berlin musicians in the first half of last century were connected. His personality was indeed very great, and the influence he exerted over all who came in contact with him all powerful. And in the same degree in which Beethoven seemed to form a part of Vienna, Handel a part of London, and Bach a part of Leipzig, Mendelssohn formed a part of Berlin. Speaking of Bach reminds us, too, that it was here, in Berlin, that Mendelssohn, in 1829 revived Bach's St. Matthew Passion, and himself conducted the first performance it had received since the composer's death in 1750. It would be easy to fill this article entirely with reminiscences of Mendelssohn, but we must pass on to refer to Bach, Handel, Mozart, Haydn, Beethoven, Weber, Schumann, and Wagner, all of whom set foot in this musical centre. Bach had often been pressed to journey to the Court of Frederick the Great, and at last in 1747—three years before his death—he

"Festival" Anthems, No. 14.

ARM, SOLDIERS OF THE LORD!

WORDS BY REV. STOPFORD BROOKE (*by per.*).

Composed by JOSIAH BOOTH.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 3d.; Tonic Sol-fa, 1d.

Andante maestoso. *poco a poco cres.*

ORGAN. $\text{♩} = 94$.



(1)

ARM, SOLDIERS OF THE LORD!

..... Arm, sol-diers of the Lord! The fight is set with wrong; Take

..... Arm, sol-diers of the Lord! The fight is set with wrong; Take

..... Arm, sol-diers of the Lord! The fight is set with wrong; Take

..... Arm, sol-diers of the Lord! The fight is set with wrong; Take

..... Trpt. Trpt.

..... shield and breast-plate, helm and sword, And sing your bat - tle - song, And

..... shield and breast-plate, helm and sword, And sing your bat - tle - song, And

..... shield and breast-plate, helm and sword, And sing your bat - tle - song, And

..... shield and breast-plate, helm and sword, And sing your bat - tle - song, And

..... sing your bat - tle - song! Take shield and breast-plate, helm and sword, And *cres.*

..... sing your bat - tle - song! Take shield and breast-plate, helm and sword, And *cres.*

..... sing your bat - tle - song! Take shield and breast-plate, helm and sword, And *cres.*

..... sing your bat - tle - song! Take shield and breast-plate, helm and sword, And *cres.*

f

ARM, SOLDIERS OF THE LORD!

sing your bat - tle - song ! Stand
 sing your bat - tle - song ! Stand
 sing your bat - tle - song ! Stand
 sing your bat - tle - song ! Stand
 fast, stand fast for Love, your Lord, Faith be your mighty shield ; And
 fast, stand fast for Love, your Lord, Faith be your mighty shield ; And
 fast, stand fast for Love, your Lord, Faith be your mighty shield ; And
 fast, stand fast for Love, your Lord, Faith be your mighty shield ; And
 let the Spi-rit's burn-ing sword Flash foremost in the field, Flash fore-most in the
 let the Spi-rit's burn-ing sword Flash foremost in the field, Flash fore-most in the
 let the Spi-rit's burn-ing sword Flash foremost in the field, Flash fore-most in the
 let the Spi-rit's burn-ing sword Flash foremost in the field, Flash fore-most in the

ARM, SOLDIERS OF THE LORD!

field. Arm ! arm ! arm !.....

f

.....

..... Arm, sol - diers of the Lord !

..... Arm, sol - diers of the Lord !

..... Arm, sol - diers of the Lord !

..... Arm, sol - diers of the Lord !

Trpt.

.....

mf SOPRANOS.

Truth be your gir - dle strong ; And Hope, and Hope, your hel - met, shine ; When-

dim. *p*

(4)

ARM, SOLDIERS OF THE LORD!

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef.

- Staff 1:** Features a soprano vocal line. The lyrics are: "e'er the bat-tle seem too long, And wea - ried hearts re - pine, And wea - ried hearts re -".
- Staff 2:** Features a basso continuo line with sustained notes and harmonic support.
- Staff 3:** Features a basso continuo line with sustained notes and harmonic support. The instruction "mf BASSES." is written above it.
- Staff 4:** Features a basso continuo line with sustained notes and harmonic support. The instruction "mV" is written above it.

Refrain:

pine: With news of gos - pel peace Let your swift feet be shod; Your
breast-plate be the Righ-teous-ness That keeps the soul for God, That keeps the soul for

Call:

Arm ! arm ! arm !.....
Arm ! arm ! arm !.....
Arm ! arm ! arm !.....
God. Arm ! arm ! arm !.....

Accompaniment:

The basso continuo staff provides harmonic support throughout the piece, particularly during the refrain and call sections.

ARM, SOLDIERS OF THE LORD!

..... Arm, sol - diers of the Lord !
 Arm, sol - diers of the Lord !
 Arm, sol - diers of the Lord !
 Arm, sol - diers of the Lord !
 Trpt. 3 3 3

p più lento.

And for the wea - ry day, And for the sloth-ful arm, For
 And for the wea - ry day, And for the sloth-ful arm, For
 For
 For
p più l. *p più lento.*

mf dolce.

wounds, de -feat, dis -tress, dis -may, Take
 wounds, de -feat, dis -tress, dis -may, Take
 wounds, de -feat, dis -tress, dis -may,
 wounds, de -feat, dis -tress, dis -may,
rall. 3 *dolce.*

1st & 2nd. lat & 2nd.

a tempo, legato.

ARM, SOLDIERS OF THE LORD!

prayer, take prayer, the heav'n - - ly

HARP. *a tempo.*

ORGAN. *p a tempo.*

charm, Take prayer, the heav'n - - ly

charm, The heav'n - - ly charm, the

ARM, SOLDIERS OF THE LORD!

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from B-flat major to A major (three sharps) at the end of the section. The first measure contains lyrics: "heav'n - - - ly charm." The second measure begins with a dynamic instruction "rall." The third measure starts with "cres." The fourth measure ends with a double bar line and a repeat sign. The fifth measure begins with "rall." The sixth measure starts with "cres." The seventh measure begins with "rall." The eighth measure starts with "d. cres." The ninth measure begins with "pd." The tenth measure begins with "pd." The bottom staff has a "Ped." instruction at the bottom.

Temp., primo.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts sing the same melody, while the piano part provides harmonic support.

Tempo primo.

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and A major (three sharps). Measure 11 starts with a forte dynamic (f) and consists of six eighth-note pairs. Measure 12 begins with a half note followed by a quarter note.

world !

A musical staff in G major (one sharp) and common time. It features a whole note on the first line, followed by three vertical bar lines indicating rests. The staff ends with a double bar line.

world:

Con anima. cres.

world! *Con anima.*

Strike home : and press where

mf — *cres.*

Rise

world! Strike home!

— 5 —

•

enf cress

• 100

212

| Ped. |

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ARM, SOLDIERS OF THE LORD!

f Con anima. cres.

Strike home and press where Christ your Lord His ban-ner hath un -

f cres.

Strike home and press where Christ your Lord His ban-ner hath un -

Christ your Lord, Strike home where Christ His ban-ner hath un -

Christ your Lord, Strike home and press where Christ your Lord His ban-ner hath un -

ff

Arm !

Arm !

Arm !

Arm !

Arm !

arm !

arm !.....

Arm, sol - diers of the

arm !

arm !.....

Arm, sol - diers of the

arm !

arm !.....

Arm, sol - diers of the

arm !

arm !.....

Arm, sol - diers of the

ARM, SOLDIERS OF THE LORD!

Lord! The fight is set with wrong; Take shield and breast-plate, helm and sword, And

Lord! The fight is set with wrong; Take shield and breast-plate, helm and sword, And

Lord! The fight is set with wrong; Take shield and breast-plate, helm and sword, And

Lord! The fight is set with wrong; Take shield and breast-plate, helm and sword, And

Lord! The fight is set with wrong; Take shield and breast-plate, helm and sword, And

Trpt.

sing your bat-tle - song, And sing your bat-tle - song! Take shield and breast-plate, *cres.*

sing your bat-tle - song, And sing your bat-tle - song! Take shield and breast-plate, *cres.*

sing your bat-tle - song, And sing your bat-tle - song! Take shield and breast-plate, *cres.*

sing your bat-tle - song, And sing your bat-tle - song! Take shield and breast-plate, *cres.*

helm and sword, And sing your bat - tle - song!

helm and sword, And sing your bat - tle - song!

helm and sword, And sing your bat - tle - song!

helm and sword, And sing your bat - tle - song!

a tempo, *cres.*

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took the monarch at his word and arrived at the palace at Potsdam just about the time of the daily concert which the music-loving king always attended and took part in. Just as the King was taking up his flute to play a concerto, he received tidings of Bach's arrival, and excitedly exclaimed, "Gentlemen, old Bach has come!" So anxious was he to see the renowned musician that he did not give him time to change his travelling attire, but took him from room to room that Bach might extemporise on the "forte-pianos." As a final test of his skill he asked him to extemporise a fugue on the following subject:—



The manner in which Bach developed the subject was so masterly that the King, who was standing behind him, exclaimed repeatedly, "There is but one Bach!"

Bach's contemporary, Handel, was but a boy of eleven when he came here. His talents, however, were so admired at the Court that the Elector wished to send him at his own expense to Italy that he might study there. But the boy's father disapproved, and the lad had to return to his native Halle. Mozart's visit here was in 1789—two years before his death—and forms an incident which speaks volumes for his unworldliness on the one hand and his loyalty on the other. At the time of his visit he was in the receipt of £80 a year arising from his office as Court composer to the Emperor Joseph of Austria. When he arrived at Potsdam the King (Frederick William II.) received him most graciously, and offered him the position of Kapellmeister at a salary of £600 per annum. After a moment's consideration Mozart replied, "How could I abandon my good Emperor?"

Haydn's visit was but a short one, as he merely passed through here in 1795 on his return from his second visit to London en route for Vienna. The year following, viz., 1796, witnessed the advent of Beethoven, who played at Court, and, like Mozart, received from the King a gold snuff-box. We have not much information of his short stay here in the summer of this year, but we know he met Fasch, the founder of the Sing-akademie, and extemporised to Fasch's scholars, who pressed round him, and could not applaud for tears. He also met Zelter, Fasch's successor in the directorate of the Sing-akademie. Weber visited here several times, the last occasion being in 1825—a year before his death—when he conducted his opera, *Euryanthe*. Perhaps his most triumphant visit, however, was that in 1821, when he came to direct the first production of his great opera, *Der Freischütz*. The performance duly came off on Waterloo Day, June 18, and was received with enormous enthusiasm by a house crowded to the very last seat. It appealed to the public immediately, and took them by storm,

for it was at one and the same time a truly German opera, written by a German for Germans, based on a national subject, and couched in the national language. It is interesting, too, to remember that on the morning of this auspicious day Weber finished the composition of his Concertstück in F minor, and immediately afterwards played it over to his wife and to his devoted pupil, Julius Benedict.

Schumann was here in 1839, and again, with his wife, in 1847, when he conducted his *Paradise* and the *Peri*. Wagner was here several times, and on one occasion his *Tristan* was performed under his own supervision. Thus, briefly, have we referred to the nine great composers who have been associated with Berlin. May we not add to this select list the names of Chopin (who was here in 1828, and saw Mendelssohn, Spontini, and Zelter, but did not introduce himself), and of Spohr (who was here several times and enjoyed the intimate acquaintance of Mendelssohn)?

Of composers of less exalted reputation we must include Emmanuel and Christian Bach, sons of the great John Sebastian; Max Bruch; Benoit; Balfé, who was here to reproduce some of his operas; Buononcini, Handel's rival, who was Court composer here 1703-1705; Graun, whose "*Der Tod Jesu*" long enjoyed the kind of reputation in Germany that Handel's *Messiah* does in this country; Humperdinck; Kirnberger; Mascagni; Naumann; Sarti; Alois Schmitt; Strauss the elder; Spontini, who was conductor of the opera here for over twenty years; and Telemann. Of those who were instrumental performers—and in some cases composers too—we must not omit to mention the great pianists: Leonard Borwick; Dohnányi; Fanny Davies; Dussek, who created much stir by his piano playing and by his performances upon an instrument called the harmonica; Eugène D'Albert; Klindworth, who settled here in 1882; Moscheles, Pachmann, Ferdinand Praeger, Tausig, and Woelfl. Also the great violinists: Lady Halle; Joachim, who has made Berlin his home since 1868; Johann Kubelik; Paganini; Rode; Salomon; Emile Sauret, who took up his abode here in 1879; Sivori; Vieuxtemps; Wilhelm; Wienawski (who at a concert he gave here was seized by a spasm in the middle of a concerto. Joachim, fortunately, was in the audience, and chivalrously stepped on the platform and finished the programme); and, lastly, Eugène Ysaye, the Belgian artist. Still other instrumentalists are Hesse, the organist; Quantz, the flute player, who became teacher of the Crown Prince (afterwards Frederick the Great); John Thomas, the harpist, who played before the Court; and the Abbe Vogler, who gave an organ performance at St. Mary's. Of great singers we must include Madame Albani, who, in 1887, upon receiving a wire from Sullivan that the soprano soloist in his performance of the *Golden Legend* was unable to appear, journeyed specially from Antwerp and arrived in Berlin in time to save the performance; Catalini; Ben Davies; Etelka Gerster; Minnie Hauck; Jenny Lind, who was introduced to the Berlin public by Meyerbeer; Pauline

Lucca, Ilma de Murska, Clara Novello, Adelina Patti, Madame Pappenheim, Rudersdorff, Sontag, Julius Stockhausen, Trebelli, Todi, and Viardot-Garcia (whose singing in *La Juive* was so much admired that she was afterwards serenaded by the orchestra).

This record of but a few representative names of the great host of musicians who have been here at one time or another would be unsatisfactory if we did not also mention the names of the historians—Burney; Sir George Grove, who examined here the manuscripts of several of Beethoven's symphonies; Hipkins, who examined here the pianos in the royal palaces at Berlin and Potsdam; Spitta, the biographer of Bach; and Thayer, the biographer of Beethoven. Likewise the names of the conductors—August Manns, our veteran Crystal Palace conductor, who in early life was here for about three years in the capacities of solo violinist and conductor; Arthur Nikisch, the popular conductor of the Berlin Philharmonic concerts; and Felix Weingartner.

Of first performances of great works Berlin has but few. If in addition to several of Mendelssohn's works such as his Reformation Symphony, his "Calm sea and a prosperous voyage," Walpurgis

Nacht, Athalie, etc., we add Graun's *Tod Jesu* (1755), Weber's *Preciosa* and *Der Freischütz* (1821), and Nicolai's *Merry Wives of Windsor* (1849), we shall probably have enumerated the most important of them all.

We have now but to chronicle the names of those musicians whose remains Berlin has the honour of guarding, to bring to a close this attempt at describing the associations connected with this city. Chief among these are Crüger, who was a cantor at St. Nicholas, and is known to us in connection with his tune to "Nun danket alle Gott" (d. 1662); Graun (1759), Quantz (1773), W. F. Bach, eldest son of John Sebastian (1784); Marpurg, writer on music (1795); Sarti (1802); Himmel (1814); Bernhard Klein (1832); Berger (1839); Mendelssohn (1847), (whose remains were brought here from Leipzig and buried in the old churchyard of Holy Trinity. His grave was covered with flowers on the fiftieth anniversary of his death); Glinka (1857); Meyerbeer, who died in Paris, but whose remains were brought here for burial (1864); Marx, the theorist (1866); Grisi, the operatic soprano, who died here at the Hotel du Nord while on a visit (1869); Kiel, composer and teacher (1885); Jähns (1888); Dorn, critical writer and teacher (1892); and Spitta (1894).

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Arthur Smith.

METROPOLITAN.

CLAPTON PARK.—In connection with the Tabernacle, a good work is being carried on in the Saturday Evenings for the People arranged by the Temperance Society. A very successful series has just terminated. A warm welcome was given on March 30th to a contingent of the London Sunday School Choir, who provided a programme of a high order, consisting of selections from Mendelssohn, Gounod, Smart, Sullivan, and others. The success of the visit was made the more secure by the able performances of the principals. Miss Daisy Wilkins contributed by special desire "The Swallows" (Cowen). Mr. Ernest E. Angel met with a good reception in the bass solos "The City of Rest" (Stephen Adams) and the old favourite "The Longshoreman" (Chesham). Mr. Arthur Gray gave a tasteful interpretation of the air "But Thou Didst Not Leave" ("Messiah"), and was successful in his rendering of the ballad "Tell Her I Love Her So" (De Faye). The recital by Miss Florence Stredwick of "The Road to Heaven" (G. R. Sims) and "San Salvador" (Smythies) were a valuable addition to the programme. Mr. Herbert Angel was the conductor, and proved himself a leader of promising ability.

HIGHBURY.—An excellent performance of Arthur Berridge's new sacred cantata, "The Love of God," was given on Tuesday evening, the 16th April, at Highbury Hill Baptist Church under the direction of the composer. A well-balanced quartette chosen from the church choir rendered the solo portions of the work—Miss Winifred Jenkins, Miss Rose Dickins, Mr. Robert A. Kingston, and Mr. Alfred

Jones. Before the cantata Dr. Richardson's arrangement for the organ of Thomès' "L'Extase" was played by Mr. Ernest S. Darke, who presided at the organ. Miss Ella Newton was at the piano. The choir was augmented by friends from Cross Street Baptist Chapel, Arundel Square Congregational Church, and the City Temple. The work had been very carefully prepared, and there was not a hitch. The cantata was followed by a miscellaneous selection, including Matthew Kingston's anthem, "O sing to the Lord," in which Miss Staple sustained the soprano solo portion in good style, and Mr. Kingston sang the tenor solo beautifully; "O gladsome light" (Sullivan) and "He watching over Israel." Miss Mary Fuchs sang two songs, "The Promise of Life" (Cowen), and "I will extol Thee," from Costa's "Eli," both of which were enthusiastically received. Mr. Fred Hard sang "It is enough" ("Elijah"), and Sullivan's, "Thou'rt passing hence," and narrowly escaped an encore. Mr. Kingston sang—and sang well—Frances Allitson's difficult setting of "The Lord is My Light," with organ and piano accompaniment. Miss Eva Newton played a violin solo, Handel's "Largo," with organ and piano accompaniment, which had to be repeated. Master Harold Darke played an organ solo, Batiste's "Andante in G," and had a recall, and responded by playing an abridged version of a new march of his own composition. The pastor, Rev. Wm. Stevenson, presided. A large audience was present.

LAMBETH.—The "Baptist Church Hymnal" has just been adopted in its entirety at Upton Chapel,

and in connection with its introduction the church authorities have presented the choir with forty copies of the complete work (music edition) bound in leather. "Hymns Ancient and Modern" will be retained to supply deficiencies in the Hymnal, for such standard tunes as "Lux Benigna," "Paradise," "Gerontius," "Quam Dilecta," etc., cannot be dispensed with.—We offer our hearty congratulations to Mr. J. R. Griffiths, director of the music at Christ Church, Westminster Bridge Road, on obtaining his Mus.Bac. degree at Durham University.

NOTTING HILL.—An excellent concert was given on Good Friday in the Wesleyan Church, Lancaster Road. Miss Alice Motterway was in excellent form, her delightful rendering of "Life's Lullaby" and "The Gift of Rest" being greatly enjoyed. Miss Fanny Littleford could not have rendered "Abide with Me" and "Crossing the Bar" with better taste and feeling. Her well-sustained power and clear pronunciation charmed all who heard her. Mr. Wright Beaumont rendered "Saviour of All" and "Far Away where Angels Dwell" with much effect. Mr. Edgar Archer was very successful in "O God Have Mercy" and "Thou'rt Passing Hence, My Brother." Instrumental pieces added interest to the evening's proceedings.

SHEPHERD'S BUSH.—An excellent concert by the London Sunday School Cantata Choir (Western Division) was given in Shepherd's Bush Tabernacle, under the able conductorship of Mr. W. P. Hunter. Miss Gladys Davis gave an impressive rendering of Adams' "Sun of My Soul," Gaul's "Eye hath not Seen," and, with the Choir, in Spohr's solo anthem "As Pants the Hart." Miss Queenie Bird gave very sweet renderings of Cowen's "Better Land" and "Calvary," and "But the Lord is Mindful" ("St. Paul"). Mr. W. S. Wadie sang Adams' "Holy City" and Pinsuti's "The Three Wishes" with good tone and expression, and Miss Gad gave "I Know that My Redeemer Liveth" ("Messiah"). Mr. A. H. Wilkins, a promising tenor, sang with good effect Liddle's "Pilgrims of the Night" and Piccolomini's "Queen of Angels"; and Mr. Henry Pope gave "The People that Walked in Darkness" ("Messiah") and Gounod's "Nazareth." Miss A. Wilkins gave excellent recitations, as did also Mr. C. Binyon; and clarinet solos were given by Mr. S. Smiles. The Choir sang with smart attack and excellent expression "Sleepers, Awake" ("St. Paul"), Hopkins' "Lift up Your Heads," "Thanks to be God" ("Elijah"), Gounod's "King of Love," closing most effectively with Handel's "Hallelujah" ("Messiah").

STRAND.—The Annual Missionary Demonstration of the United Methodist Free Churches took place at Exeter Hall on Monday, April 22nd, and proved very successful. The Choir of the London Free Methodist Musical Union was present at the evening meeting, and gave the following anthems: "The Lord is My Shepherd" (Macfarren), "Ye Shall Dwell in the Land" (Stainer), "O Father Whose Almighty Power" (from "Judas Maccabeus"), and "Sing Praises unto the Lord" (Cruickshank). In the unavoidable absence of Mr. E. P. Massey, Mr. Wingrove Ives ably took the bass solo in "Ye Shall Dwell in the Land," and in addition gave a very fine rendering of the recitative and aria from "Judas Maccabeus," "I Feel the Deity," "Arm, Arm, Ye Brave." The officers of the Union have issued invitations for a Social Reunion of the members of the Exeter Hall Choir, to be held on Saturday, May 4th, at "Manor," South Bermondsey. Mr. and Mrs.

Stephen Gee will receive the guests at 6.30 p.m. A short musical programme has been arranged, and light refreshments will be provided. It is hoped that the gathering will be a thorough success.

STOKE NEWINGTON.—At Devonshire Square Baptist Church, the Choral Society connected therewith gave Handel's "Messiah" (abridged) to a crowded audience on Good Friday evening. The solos were excellently sung by Miss Annie Peck, Miss Grace Ofor, Mr. Trefelyn David, and Mr. Whorlow Bull. Mr. G. Ernest Arundel conducted; and good service was rendered by Miss Edith Wells at the piano-forte, and Mr. John Jefferys at the organ. The choir did their work well, and sang with great spirit. In the absence of the pastor, a very appropriate address was delivered by the Rev. T. Dixon Rutherford, M.A., a neighbouring Congregational minister. The proceeds were in aid of local charities.

SYDENHAM.—At the Crystal Palace on March 23rd the Dulwich Philharmonic Society gave their fourth concert of the present (fifth) season. The work performed was Gounod's "Redemption," with Misses Kate Cherry and Rose Williams, together with Messrs. Harper Kearton, and Daniel Price, as soloists. The whole was a very creditable performance, and showed that great care had been taken in preparation. The honours of the evening fell to Miss Kate Cherry, who was encored for her excellent rendering of "From Thy Love as a Father." Mr. Arthur Fagge is the present conductor. Mr. W. W. Hedgecock was at the organ.

PROVINCIAL.

BEDFORD.—The organ in St. Paul's Wesleyan Chapel has been rebuilt by Messrs. Norman and Beard, Limited, and was reopened by a recital by Mr. W. J. Keech, F.R.C.O., when the building was crowded with an appreciative audience. Mr. Keech's programme was one well suited to show off the capabilities of the instrument. Solos were sung by Miss Robinson and Mr. M. Wilson. The choir rendered several anthems, Mr. J. D. Hands, A.L.C.M. (the organist of the church), accompanying.

BELLSHILL, N.B.—An excellent musical service was given in the parish church on Sunday evening, April 7th, under the direction of Mr. Henderson, who ably presided at the organ. Several anthems were given, and Misses Shirlaw and Pollock and Mr. Halliday gave solos.

BESSES, NEAR MANCHESTER.—A large and devoutly attentive congregation assembled in the Congregational Church on Sunday evening, 31st March, on the occasion of the annual Lenten Musical Service. The order of service was broad in character, and included the usual appropriate lessons, prayers, and short address by the pastor. Provision for needs of the congregation was made by four specially selected hymns. These, sung most heartily to well known tunes, afforded satisfactory evidence of their appreciation of participating in the musical portion of the service. The choir, under the direction of Mr. Leaver, the organist, as choirmaster, sang the following music: Introit, "O Saviour of the world" (Goss), "Our Lord's Prayer" (G. A. Blackburn), sung unaccompanied. The anthem was taken from the "Messiah," and included the chorus "Behold the Lamb of God," and the contralto air, "He was despised," the latter most impressively sung by Miss Taylor. "The Passion

of Jesus," a musical setting of words by the Bishop of Exeter, by Dr. Charles Vincent, was also sung. Offertory sentences, "To do good," and "Be merciful after Thy power," by Ed. Rogers, were sung during the collection. The vesper, "Lord, keep us safe this night" (A. L. Virgoe), sung unaccompanied, brought the deeply impressive service to a close.

BOURNEMOUTH.—Sacred concerts were given at most of the Nonconformist Churches on Good Friday, and all were well attended. At Richmond Hill (Congregational), Gaul's "Holy City" was given, with organ, piano, and harp accompaniment.

A good rendering of "The Redemption" was given by the choir and a few friends at the Punshon Memorial Church (Wesleyan), the accompaniments being played by an orchestra of strings, Mr. W. H. Hardick being at the organ. The choir at Rosebery Park (Baptist) gave a Service of Song, "The Pilgrim's Progress." At Pokesdown Congregational Church, an excellent rendering of Root's cantata, "Belshazzar's Feast," was given by the choir and friends, under the direction of the organist, Mr. Holder. Large congregations attended the services at the various chapels on Easter Sunday, the music in nearly every case being a special feature.

CAMBERLEY.—Opportunities of hearing good music in Camberley are few, but an excellent concert was given on Wednesday, March 27th, by the augmented choir of the Baptist Church, under the leadership of Mr. C. V. Pearson. Part I. consisted of the cantata "The Love of God" (Arthur Berridge); this was carefully rendered and warmly received. The only departure made from the work as set was that the first recitative "Herein is love" was taken by the whole choir in unison, and very effectively struck the keynote of a most successful evening. The duet "Beloved now are we children of God," was feelingly sung by Miss McKendrick and Mrs. J. Over, and moved many hearts. The following comprised Part II.:—Song, "The King of Love my Shepherd is" (Gounod), Mr. E. V. Mellon; chorus, "A Psalm of Life" (Kinross), the choir; song, "Light in Darkness" (Cowen), Mrs. J. Over; song, "The Fisherman's Prayer" (Blake), Mr. G. Nailer; song, "A Dream of Paradise" (Gray), Miss McKendrick; chorus, "Praise Judah, praise thy King" (Zundel), the choir; song, "The Soldier of the Cross" (Piccolomini), Mr. C. V. Pearson; Doxology. Mr. Nailer's singing of "The Fisherman's Prayer" was very fine, the effect being much added to by the choir repeating very softly the portion set to "Mariners," and by the latter half of the last movement being sung very full by all the tenors and basses.

FROME.—Mr. T. Grant gave his usual very successful concert on Good Friday, when Gounod's "Redemption" and part of "The Creation" were given. The choruses were rendered with great vigour and precision. The soloists were Miss Martha Davies, Miss Amy Perry, Miss Lily White, Mr. Dempster, Mr. Walter Dodds, and Mr. William Irving. There was an excellent orchestra, and Mr. Grant conducted with his well-known ability. For twenty-five years Mr. Grant has provided excellent musical performances for Frome patrons.

HANHAM.—At the Congregational Church on Good Friday evening the choir gave the English version of Rossini's "Stabat Mater," and selections from Gounod's "Redemption." The principals were

Miss Edith Evans, Miss Ada Bennett, Messrs. E. T. Morgan, and Wm. Thomas. Organist, Mr. Walter Maker, F.R.C.O., and Mr. F. A. Wilshire conducted. The concert was a success, both artistically and financially. On the following evening, April 6th, a social was held in the lecture room of the same church, when Mr. F. A. Wilshire, who has been organist and choirmaster there for many years, was presented with an illuminated address and Sir G. Grove's "Dictionary of Music and Musicians." Mr. Albert Weeks, the secretary of the church, made the presentation on behalf of the congregation. Mr. Wilshire has recently been appointed organist and choirmaster of the David Thomas Memorial Congregational Church, Bristol.

HEYWOOD.—The annual choir services at the Congregational Church were held on Sunday, March 31st, when collections were made on behalf of the choir excursion fund. The Rev. S. Rixon (pastor) preached appropriate sermons, and appealed to the church and congregation to show their practical appreciation of the efficiency and services of the choir by giving them a good collection, which was liberally responded to. At the morning service the anthem "Who is this so weak and helpless" (Minshall) was nicely sung. The evening service was a musical one, illustrative of the life of "John the Baptist." Solos were sung by the Misses A. Ashby, M. Smith, E. Potts, and A. Crossley; Messrs. E. Binns, W. H. Jewell, and F. Rixon. A duet was also sung by Miss A. A. Ashton and F. Ashton. Mr. W. H. Jewell presided at the organ. On the 10th ult. a "Social" was arranged by the choir in the Schoolroom, and was attended by about eighty persons. Songs, glees, etc., were sung, and several games were included in the programme. Justice was done to the good things provided by the Misses Hitchen, through the generosity of their brother, Dr. Hitchen, a prominent member of the church and friend of the choir. During the evening a very handsome walnut music cabinet was presented by the choir to their organist and choirmaster, the tablet on which stated it to be an acknowledgment of the esteem and regard they have for him. The secret was well kept, and the recipient was nonplussed when Mr. Dan Wall, the oldest member of the choir, proceeded to make the presentation. Mr. Wall referred to the long connection of their organist with the choir, and expressed great pleasure in voicing their good wishes and entire confidence in the ability of Mr. Jewell. Messrs. C. Diggle, W. Pownall, Bengel Ingham, A.R.C.O., likewise added their testimony to Mr. Jewell's capabilities and also his courtesy to those who associate with him. Mr. Howarth, chairman of the Choir Committee, who presided over the ceremony, gave some amusing incidents in his early career as a musical student. Mr. Jewell, in reply, confessed his inability to acknowledge in suitable terms the extreme kindness of the choir in making him such a handsome and useful present; he also spoke of his intense love for good music and a good choir to render it, which can only be secured by hard work, constant study, and attendance at rehearsals. Votes of thanks to all concerned brought a very enjoyable evening to a close.

NEWBURY.—The Primitive Methodist choir have recently celebrated their choir and organ anniversary. On the Sunday special sermons bearing upon musical subjects were preached by Mr. Trotman, of Hungerford, and the hymns (chosen by the president of the choir) were also appropriate, selections from

the cantata, "The Love of God" (Berridge), being given at each service. The work was rendered with the assistance of a small orchestra on the following Monday evening, and was acknowledged to be a cantata eminently fitted for its purpose. The composer has caught the spirit of the subject, and while the work is not difficult, it is very tuneful, giving scope for careful rendering. The numbers were exceedingly well given, reflecting great credit upon all concerned. During the evening the Rev. E. H. Titchmarsh, M.A., gave an address, in which he extolled the duties of the choir in connection with the house of God. Mr. Charles Griffin presided with much skill at the organ, and Mr. Arthur Smith conducted in an efficient manner. A few weeks previous to this a choir soirée was held, when a most interesting evening was spent in the Schoolroom, which had been decorated for the occasion. A programme of music was gone through, and there was a paper on Psalmody. The president, Mr. Turner, gave early reminiscences of the choir, referring to the very cautious manner in which the first small harmonium was introduced into the old chapel. During the evening a gratifying presentation was made to Mr. Arthur Smith, who had served as voluntary organist for nearly twenty years, and to whose energy the present organ and the efficiency of the choir are due. Mrs. Drewett, a senior member, made the presentation, prefaced by a very nice address. The music cabinet contains three compartments, swing drawer, and mirror, standing four feet in height, and bears a gilt plate, inscribed: "Primitive Methodist Church, Newbury. Presented to Mr. Arthur Smith by the choristers and friends, as a mark of their esteem for valuable services rendered. Feb. 22, 1901," and is accompanied by an illuminated card bearing the names of subscribers. A still later presentation has been made to Miss Ball, a valued choir member, upon the occasion of her marriage, consisting of a handsome silver cruet, the whole choir attending on Easter Sunday and giving her a choral wedding, in appreciation of her past services.

NEWPORT, MON.—A lecture was given in the schoolroom of the Victoria Road Congregational Church on Tuesday, March 19th, on "Sharps and Flats," by Mr. H. F. Nicholls, A.R.C.O., organist of the church. Alderman A. R. Bear, J.P., presided. The lecture consisted of various remarks and criticisms on musical matters generally. The first part was historical, and dealt with the pedigree of the violin, harp, piano, organ, etc. The lecturer also traced briefly the rise of the opera and oratorio, and passed on to many modern subjects, including orchestras, prima donnas, musical critics, music and medicine, and music in the new century. At the close a hearty vote of thanks was accorded to the lecturer, and a silver collection taken on behalf of the organ fund.

REIGATE.—Departing from the usual custom of giving a sacred work in the Congregational Church on Good Friday because of the difficulty of getting the choir together, the experiment was tried of holding the service on the Wednesday before, Stainer's "Crucifixion" being the chosen work. A fairly numerous congregation assembled, and the choir rendered the music in impressive style, many of the assembly being visibly moved by the presentation of the "Story of the Cross." The solos were allotted to Messrs. D. R. Noble, J. R. Turner, and A. Molisson, the former taking the chief parts. Mr. G.

Oakshott very sympathetically accompanied on the organ, and Mr. F. J. Buckland conducted. The Rev. G. Currie Martin, M.A., B.D., gave a short address of an appropriate character from the words "In remembrance." In memory of Sir John Stainer, the organist played Chopin's "Funeral March" before the service, the congregation standing. The offertory was in aid of the Organ and Choir Fund.

SELBY.—An interesting organ recital was given in the Wesleyan Church, on March 19th, by Mr. J. A. Meale, A.R.C.O.. The programme included "Fantasia on National Anthem" (C. W. Pearce), "Largo" (Dvorak), "Toccata and Fugue" (Bach), "Storm Fantasia" (Lemmens). Mr. E. J. Dunn gave some violoncello solos, and Mr. A. Towse was the vocalist.

SWINDON.—On Wednesday evening, March 27th, at the Town Hall, the Victoria Street Congregational Choir and Choral Union, numbering 100 voices, gave a performance of A. R. Gaul's "Holy City," the proceeds to be devoted to the organ improvement fund. This was the fifteenth musical festival, and the choir has each year grown in public favour, under the able tuition of Mr. W. Hacker. The soloists this year were: Soprano, Miss S. Chirgwin; contralto, Miss L. Hill; tenor, Mr. H. J. Edmonds; and bass, Mr. I. Hacker. The orchestral band, which was augmented by members of Mr. J. Hewitt's band, was not the least enjoyable part of the evening's entertainment. The principals fully sustained their reputations, and where all did so well, it is difficult to single out any particular item for special commendation. One sweetly pretty excerpt, perhaps, should be excepted, and that was the unaccompanied trio, "At eventide it shall be light," by Misses S. and E. Chirgwin and L. Hill. We cannot speak in too great praise of the chorus. Their best efforts were, "Thine is the Kingdom," and "Great and marvellous are Thy works, Lord God." Mr. W. Hacker is to be congratulated on bringing his choir so near perfection. The second part of the programme consisted of miscellaneous items. On Sunday, March 31st, the festival was continued, when special music was performed at all three services. The special items at the morning service were as follows: Solo, "The Vesper Hymn," Mr. C. Fryer; quartette, "A hymn of the homeland," Misses R. Spear and L. Bryant, and Messrs. W. M. and I. Hacker; chorus, "Gloria," from Mozart's "Twelfth Mass," the choir. In the afternoon Charles Darnton's sacred cantata, "Abraham," was given, with full band and chorus, Mr. Joseph Williams being the chairman. The soloists were Miss R. Spear (soprano), Miss E. Chirgwin (contralto), Mr. H. J. Edmonds (tenor), and Mr. I. Hacker (bass). Taken altogether, the cantata was an extremely creditable performance, and reflected the highest credit upon the soloists, the conductor (Mr. W. M. Hacker), and the choir alike. The band, too, was everything that could be desired. During the interval the chairman tendered the heartfelt thanks of the officers of the church to the many kind friends who had so kindly come forward and helped to make the festival a success. At the evening service the following special items were also rendered: Trio, "O tell me, that I may be saved," Misses S. and E. Chirgwin and L. Hill; quartette, "There is a green hill far away," Misses S. Chirgwin and L. Hill, Messrs. H. J. Edmonds and J. H. Lamourne; cornet solo, "The light beyond," Mr. T. Jones; the services concluding with Handel's choruses, "Worthy is the lamb" and "Hallelujah."

TUNBRIDGE WELLS.—The usual Good Friday musical service was held this year in Emmanuel Church, and again proved a great success in every way. The organist of the church, as in previous years, augmented his choir for the occasion from various sources, and on this occasion also received the assistance of many of the choir of the Congregational Church, whose choirmaster, Mr. G. H. Starmer, kindly filled the post of conductor, and fully sustained his reputation in that capacity. The music was entirely selected from Handel's "Messiah," and after a short preliminary service the overture was well played by organ and orchestra. Mr. F. J. Holland then gave a splendid rendering of the recit. and air following, viz., "Comfort ye" and "Ev'ry valley," after which the chorus, which consisted of nearly sixty voices, gave a capital rendering of "And the glory." This was followed by the bass recit. and air, "Thus saith the Lord" and "But who may abide," which was sung by Mr. S. R. Bullock in a very creditable manner, especially considering the trying nature of the latter part of this number. Miss Villeneuve Smith, who was to have taken the contralto parts, was unfortunately taken ill, but Miss Richards very effectively filled the gap at very short notice, and was heard to great advantage in the solo part of "O Thou that tellest." All the contralto work was well sustained by her, her best effort, perhaps, being "He shall feed His flock." The soprano part of this solo was most effectively sung by Miss Mabel Calkin, who had previously sung "Rejoice greatly" in a manner which left nothing to be desired. The second part of the work was taken complete as far as "Lift up your heads," and this part showed more especially the good points of the choir, as they gave a most sympathetic rendering of the "Passion Music," and the difficult "leads" in some of the choruses were taken up without the slightest hesitation. "He was despised" was well sung by Miss Richards, and the various tenor items in this section were most impressively rendered by Mr. F. J. Holland. The concluding part of the programme consisted of the chorus, "Worthy is the Lamb," which proved to be a very acceptable item, the "Hallelujah" chorus making a most effective climax to the proceedings. The only other item in this part was the solo, "I know that my Redeemer liveth," which was placed between the two above items, and Miss Calkin's rendering of the same deserves the highest praise. During the offertory which preceded the concluding part of the programme, Handel's "Occasional Overture" was played by the organ and orchestra. Mr. A. W. Piereson was leader of the orchestra, and Mr. Percy Prior (organist and choirmaster of the church) presided at the organ.

WESTON-SUPER-MARE.—The Choir connected with the Bristol Road Baptist Church gave an excellent rendering of T. Mee Pattison's cantata "For Christ and the Church" on Good Friday evening, April 5th, to a large and appreciative audience. The solos, quartettes, etc., were interpreted by Mrs. Douglas Brown, soprano; Miss L. Old, contralto; Mr. H. Wilkins, tenor; Mr. R. Nurton, bass; and the success of the evening was due in a great measure to the artistic rendering of the music allotted to them. The Choir acquitted themselves with great credit, and rendered the various choruses in a very pleasing manner, the unison passages for bass and tenor being given in good style, while the expression throughout was well marked. Mr. Douglas Brown, organist and choirmaster, presided at the organ and played the accompaniments in a very effective man-

ner. A silver collection was taken at the close in aid of the Organ and Choir Fund.

COLONIAL.

GUERNSEY.—On Good Friday evening Jamouneau's sacred cantata "The Saviour of Men," was rendered in the St. Sampson's Wesleyan Church by a choir and orchestra numbering one hundred. The soloists were Miss Stranger, Miss Sackett, Mr. E. Watts, and Mr. J. Marquand. Mr. J. W. Dorey, the organist and choirmaster of the church, conducted, Mr. F. Pescott was at the organ, while the orchestra was under the efficient leadership of Mr. S. Le Gallez. The Rev. F. Godson gave an address during the evening. There was an overflowing congregation, by whom the cantata was much enjoyed. The cantata was repeated on Easter Sunday afternoon. On Good Friday evening the same cantata was rendered in the Morley Wesleyan Church by a large choir, under the guidance of Mr. F. De P. Bienvenu, the organist. The choruses were remarkably well rendered, and so were the solos. The bass recitatives were sung by Mr. Adolphus Taylor in good form, the duet "Love Divine" by Miss Queripel and Mr. E. W. Albigés was exceptionally good, while the soprano solo "God so loved the world" by Miss Queripel was excellent. The other items were also good. Mr. A. N. Le Cheminant presided and gave an address on "The Seven Words from the Cross."

New Music.

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First Steps in the Harmonisation of Melodies. By J. E. Vernham. 1s. This is a most useful little work, and will be studied with interest and profit by all who attempt composition. The author is very clear in his directions. Young students will find this book invaluable.

Intermezzo, for piano. By Edward Elgar. 2s. This requires very nice playing to bring out its full effect. It is not easy, but very graceful.

Air De Ballet, for piano. By Percy Pitt. 1s. 6d. This is more within the range of the average player. It is a straightforward, charming work, and deserves to be popular.

Romance in C, for violin and piano. By S. Coleridge Taylor. 2s. A brilliant and clever work that will commend itself to good violin players.

Elegie, for violin and piano. By H. Waldo Warner. 1s. 6d. Broad and stately, and very effective if expressively rendered.

Fantasia, for the organ. By John E. West. 2s. 6d. An exceedingly clever work, but suitable for recital purposes only.

If Love's a Sweet Passion. When I Have Often Heard. Hark! Hark! the Echoing Air. 2s. each. These are three songs for soprano by Henry Purcell, edited by J. S. Shedlock. As a contrast to the modern song they will be heartily welcomed by vocalists. The three are interesting, but the last named will probably be the most popular.

JOHN HEYWOOD, MANCHESTER.

The Lord's Prayer. By H. W. Greaves. 1d. This is a good congregational setting in A flat. It is free from difficulties, and could be very quickly learnt by the people.

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4. Principal	4 "
5. Flute	4 "
6. Twelfth	2½,
7. Fifteenth	2 "

Swell Organ.

CC to G.

1. Lieblich Bourdon	16 "
2. Open Diapason	8 "
3. Stop Diapason	8 "
4. Keraulophon	8 "
5. Voix Céleste	8 "
6. Principal	4 "
7. Lieblich Flute	4 "
8. Mixture, 3 ranks	8 "
9. Horn	8 "
10. Oboe	8 "
11. Tremulant	8 "

Choir Organ.

CC to G.

1. Violin Diapason	8 "
2. Lieblich Gedacht	8 "
3. Viol di Gamba	8 "
4. Dulciana	8 "
5. Piccolo	2 "
6. Clarionet	8 "
7. Vox Humana	8 "

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Pedal Organ.

CCC to F.

1. Grand Open Diapason	16 feet
2. Bourdon	16 "
3. Violoncello	8 "

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1. Great to Pedals.

2. Swell to Pedals.

3. Choir to Pedals.

4. Swell to Great.

5. Swell to Choir.

6. Swell Super Octave.

3 Combination Pedals to Great.

3 Combination Pedals to Swell.

Balanced Crescendo Pedal to Swell.

Balance Crescendo Pedal to Vox Humana in Choir
Organ.

To Correspondents.

A. F.—(1) We do not know it. (2) Boosey and Co., Regent Street. (3) American probably.

G. G. A.—Certainly there can be no possible objection to your giving the solo to your tenor vocalist.

F. J.—Thanks. But quite unsuitable.

G.—Your specification is fairly good. We like a Salicional to work with the Voix Celeste. Have a Dulciana in the Great, and a Bourdon on the Pedals. An Oboe in the Swell would add very much to the instrument. A Horn is not suitable for all reed work. Do not have a self-balanced pedal. You ought to get this instrument for the sum you name.

The following are thanked for their communications:—R. D. (Flint), E. C. J. (Stafford), P. P. (Edinburgh), F. S. (Limerick), E. E. (Barnsley), T. W. (Highbury), W. J. D. (Whitehaven).

Staccato Notes.

MR. D'OVLY CARTE, so well known in connection with Messrs. Gilbert and Sullivan's plays at the Savoy, is dead.

MR. J. F. H. READ, late President of the Stock Exchange Orchestral Society, is dead.

THE house in which Sir Arthur Sullivan was born has been discovered by the *Musical Times*. It is now known as 8, Bolwell Street, Lambeth Walk.

IT is proposed to raise a memorial to the Rev. S. J. Stone, who wrote "The Church's One Foundation."

"THE CRUCIFIXION" seems to have been more popular than ever amongst church choirs during the recent Lenten Season. The death of the composer, of course, added a pathetic interest to it.

SOME valuable books on the science and theory of music, from the library of the late Dr. W. Pole, have been sent to the library of the Royal College of Organists.

Accidentals.

"I HOPE things are more peaceful in the choir than formerly," said the pastor.

"Yes, sir," replied the organist; "it's perfectly calm now."

"I'm glad to hear it. How was peace restored?"

"Everybody excepting myself resigned."

LADY OF THE HOUSE (consulting card in her hand): "You're a singing-master! But we do not want a singing-master."

Herr Pumpernickel: "Barden; de lady next door toldt me you vanted von badly; she sent me."

STAINER was a great story-teller. One anecdote he was fond of relating had reference to the days when there were amateur orchestras in churches. The "Messiah" was being sung, and as the line approached, "Who is the King of Glory?" the man playing the double bass whispered to the violoncellist in front of him, "Let us have your resin, and I will show 'em who is the king of glory!"—*Chronicle*.

[MAY, 1901.]

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Words by Austin Cecil, Wilfrid Mills, and Mrs. M. L. Haycraft.

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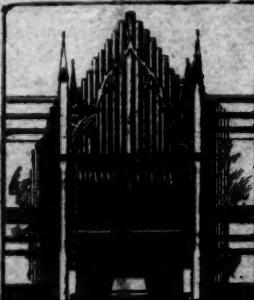
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